DOCUMENT RESUME

ED 356 647 FL 021 142

AUTHOR Smallwood, Betty Ansin
TITLE Children's Literature for Limited English Proficient Students, Ages 9-14.
PUB DATE 88
NOTE 22p.; In: WATESOL Working Papers #4, Spring 1988.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Age Differences; Children; *Childrens Literature; Dialogs (Language); Difficulty Level; Elementary Secondary Education; *English (Second Language); Evaluation Criteria; Fables; Fairy Tales; Folk Culture; *Language Patterns; Language Role; *Limited English Speaking; *Literary Genres; *Media Selection; Middle Schools; Nonfiction; Novels; Poetry; Reading Aloud to Others; Second Language Instruction; Singing; Student Interests; Student Needs
IDENTIFIERS *Rhyme

ABSTRACT

It is argued that despite a common assumption to the contrary, there is children's literature appropriate to students of English as a Second Language (ESL) aged 9-14. First, the unique needs and characteristics of the target population are examined. This population consists of limited-English-proficient speakers, usually immigrants or refugees from a variety of linguistic and geographic backgrounds, most at lower socioeconomic levels, and relatively unfamiliar with American culture and history. For these purposes, they are defined as having lived in the United States under 2 years, generally enrolled in bilingual or ESL instruction. At this age, gaps between language and content area subjects and between chronological age and educational age may be widening. It is recommended that literature have: age-appropriate theme; simple language; limited use of metaphor and unfamiliar experiences; use of rhyme; unambiguous plot; realistic but simple dialogue; potential for reading aloud; brevity; and good illustrations. Suggested themes include: familiar fairy tales, legends, and fables; American culture and customs; modern American life; American history; immigrant experiences; cross-cultural experiences; and native country culture. Specific titles are noted. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Christine Malone

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Betty Ansin Smallwood
George Mason University
Fairfax, Virginia

ED356647

Children's Literature for Limited English Proficient Students, ages 9-14

I. Introduction

This paper will focus on children's literature particularly appropriate for limited English proficient (LEP) speakers, ages 9-14, usually enrolled in upper elementary, middle or junior high school classes. Finding literature for this age LEP student is particularly challenging because the topic, plot and illustrations need to be chronologically age-appropriate but the language, vocabulary and story complexity need to be educationally age-appropriate. That usually has been interpreted as literature written for younger native speakers, those in the early elementary grades, ages about 6-9. However, much of this literature does not meet the needs of these older LEP students.

One way elementary English as a Second Language (ESL) teachers address this problem is to use children's literature with their younger students but to abandon it with the older ones in favor of basal textbooks. I suggest that children's literature can be successfully integrated into all elementary, middle and junior high ESL curriculums. But proof of that hypothesis is not my main purpose in this paper. Rather, my intention here is to prove that there is ample children's literature appropriate for the 9-14 year old limited English proficient (LEP) speakers.

FL 021 142

BEST COPY AVAILABLE

The outline of my paper will be as follows:

I. Introduction
II. Target Population Defined
III. Literature Criteria Established
IV. Book Selection Analyzed
V. Summary and Conclusions

To acquaint the readers with this population (Part II), I will describe it in terms of linguistic, cultural, socio-economic and educational background. As one's background inevitably impacts on one's present needs, I will also describe these in terms of education. I will then carefully establish literature criteria for the target population (Part III), after which I will analyze individual books according to those criteria (Part IV). Most of the books will be recommended, but a few have been included as negative contrasts. I will close with a summary and conclusions (Part V).

II. The Target Population (TP)

Limited English Proficient (LEP) speakers refer usually to recent immigrant or refugees, although in the Washington, DC area it also includes some diplomats and diplomatically-related personnel as well. LEP families come from various geographical and linguistic backgrounds, with Hispanic, Vietnamese, Cambodian, Korean and Chinese being the largest language groups in this metropolitan area. Those families and individuals who successfully make it to the United States are usually courageous, persistent, resourceful and of at least some financial means.

Nevertheless, when they first arrive, the majority occupy our lower socio-economic class, at least until they learn the system, including English. They almost all share an unfamiliarity with our language, culture, customs and history. They, of course, differ in their motivation and ability to learn enough to move up the socio-economic ladder and become successful Americans.

The LEP school-age children precariously straddle their two new cultures, that of their family and the school. Our educational system has addressed their needs by creating two types of programs. In the first, bilingual programs, instruction is conducted in both English and the native language. In the second, English as a Second Language (ESL) programs, English is the sole medium of communication. The later, the more predominant, is more of a melting pot environment, with students from various countries speaking different languages.

For the purposes of this paper, LEP students will be defined as those enrolled in the U.S. school system less than two years and usually attending either an ESL or bilingual program for second language learning and educational assistance. Usually after students have been in this country for over three years, they have achieved some measure of communicative competence and the school system integrates them into the mainstream classes, with little, if any, special consideration or assistance.

The older the student, the more difficult it is to close the gap between language and content area subjects. For LEP students, ages 9-14, this gap is just beginning to widen. Most

native speakers have learned to read by now, nursery rhymes and fairy tales are now assumed common background knowledge, they have been socialized into the school system and the friendly field trips to the outside community (e.g. fire station, supermarket) have been taken and absorbed. Enter an 11 year-old Cambodian, recently arrived from two years in a resettlement camp in the Philippines, who knows nothing of the above experiences. He may or may not be literate in his own language, he may or may not have even been to school before and if so, most probably in classes of 30-50 students where individual attention, behavior and educational expectations were different than our system's. And so, there comes to exist another possible significant gap--between a student's educational age in our U.S. system and his chronological age. Bilingual and ESL programs try to address these needs and close the gaps as quickly as possible.

III. Literature Criteria

Children's literature criteria for 9-14 year old LEPS needs to take into account both the characteristics of the literature itself and also those of the target population (TP). I will do this first with a set of ten criteria appropriate for all books considered for the TP and then with a series of recommended book themes and literary genres.

1. Books should address an age-appropriate theme, topic or story line. Accordingly, protagonists should be the students' age or older. This should be reflected in the illustrations as well. Nursery rhymes, for example, would be considered too immature in subject matter, tone and usually illustrations.

2. At the same time, language and sentence patterns should be fairly simple and somewhat controlled, with tenses, structures and vocabulary repeated often throughout a book.

3. Related to this, there should be limited use of metaphorical language and limited references to unfamiliar experiences.

4. As many books as possible should include rhyming. This is an excellent tool for memorizing (always helpful in language learning) and for visual phonetic transfer. This can be done in a mature way, with songs and poems in picture-book format.

5. The plot should be fairly straightforward, chronological in order and unambiguous. Action should predominate, with characters and descriptions clear but not complex.

6. Dialogue should be used as much as realistically possible, but books with dialects and excessive use of idiomatic expressions should be avoided.

7. Books should lend themselves to being successful read-alouds. Most literature for ESL students should be first introduced orally, with the teacher reading. In that way, students are exposed to the stimulation of language beyond their reading level. This serves as a motivator to improving their own reading skills. At the same time, it also focuses primary attention on the basic listening and speaking components of language development.

8. Books should be fairly short, either as a whole, or by chapters so that they can be completed in 5-10 minute sittings. This is a realistic criterion, given the LEP student's concentration span in English, desirability of frequent re-readings and short ESL class periods.

9. Related to the above, books should be single volumes, as opposed to part of a collection, wherever possible. This applies most often to fairy tales, poetry and songs. Part of this is for the student's sense of completion and also because single picture books usually are more fully illustrated than collections.

10. This leads to one of the most significant criterion: illustrations. They should be clear and dramatic, ideally able to almost tell the story on their own. Both the teachers and students depend on these pictures to explain new vocabulary or experiences. The particular style is not as important as its full visual description of the mood and scene. Beginning ESL students will be "reading" the illustrations, much like pre-schoolers. For this reason, the amount of text per page should be limited, with illustrations predominant. With increased langauge proficiency, the balance should shift to more text.

Types of literature should be varied to expand a LEP student's cross-cultural horizons. This, of course, is also true of native speakers, but the variety need not always be as carefully selected for them because one can assume other sources of collected cultural experiences (i.e. "americanization"). Children's literature should introduce the TP to the following themes:

1. Familiar fairy tales, legends and fables of childhood
2. American culture and customs, including family life and customs
3. Modern American life experiences (e.g. hospitals, shopping malls)
4. American history
5. Immigrant experiences
6. Cross-cultural experiences
7. Their own cultural origins and traditions

A variety of literary genres can be effectively used to introduce the above themes:

1. Songs ("singable books")
2. Fairy tales
3. Legends, myths and fables
4. Poetry
5. Novels
6. Historical fiction
7. Biography
8. Picture book non-fiction

Within these genres, users should seek, whenever possible, quality single-volume picture books. For most novels, however, this is neither possible nor desirable. One does want to challenge students with increasingly longer and more demanding selections. Even in those cases, however, illustrations should remain a prime consideration.

IV. Book Analyses

The book selections represent most themes and genres, with the majority sharing a picture book format. The order of genre presentation is generally as follows:

1. Singable books
2. Fairy tales
3. Legends
4. Poetry
5. Non-fiction
6. Novels

The literature selections have been grouped by themes as well. Comprehensive bibliographical information on each work discussed is given within the paper and also compiled as a separate bibliography at the end.

Singable Books

When I First Came to this Land by Oscar Brand and illustrated by Doris Burn (Putnam & Sons, 1974), a popular folksong, has been effectively transformed into a simple but successful book. The song, written by Brand in 1948, tells of a 19th century European immigrant's struggles to develop the land

and find happiness in the United States. The unnamed immigrant first appears as a bedraggled but appealing adolescent singing the lines, "When I first came to this land, I was not a wealthy man" (p. 1). Through his hard work, he gains one thing at a time, from farm to shack to animals to family. All is not easy, but he ends each addition with the upbeat refrain, "But the land was sweet and good and I did what I could" (p. 4). The message is sophisticated, yet the large print, rhymes and cumulative verses make it appealing for the TP. The soft brown and white illustrations lend humor and add explanation. The music and words are helpfully reprinted in full at the end. Because of the rhymes and catchy melody, LEP students easily learn and memorize the entire book.

Although most 20th century immigrants have a more urban experience, this connection with the American-pioneer, rural-immigrant past is a positive link to the American dream. As this book meets all of the established criteria, except the use of dialogue, I highly recommend it to immigrant children of this age.

Over the River and Through the Woods by Lydia Maria Child and illustrated by Brinton Turkle (Coward & Coward, 1974) captures the popular Thanksgiving song of the title's name in a stunning picture book. Most Americans will be familiar with the first and last verses of this holiday song, marking the beginning and end of this happy family journey to grandfather's house.

Over the river and through the wood
To grandfather's house we go;
The horse knows the way
To carry the sleigh,
Through the white and drifted snow. (p. 1-3)

Over the river and through the wood,
Now grandmother's cap I spy!
Hurray for the fun!
Is the pudding done?
Hurrah for the pumpkin pie! (p. 25)

But how many know the other ten verses, each also beginning with the same first line and each adding something special to the building excitement. Set in a northern area, it also describes winter activities. As in most well-done singable books, the words and music are reprinted in full at the end.

What makes this book so successful for LEP students is the song choice combined with Brinton Turkle's magnificent illustrations and clever book design. They are exquisitely crafted with fine details of this upper middle class family in the late 19th century and their trip from the son's home in town, through the countryside to his parents' ample farm estate. The illustrations capture the happiness and excitement of the text.

Turkle's illustrations alternate between half-page black and white line drawings set in wide orange-gold frames with an elaborate black-line border design and full two-page color paintings framed in the same border design but thinner and less elaborate. The former, the black and whites, represent the grandparents preparing the Thanksgiving feast and awaiting their children and grandchildren. The later, in full color, depict the son and his family driving in their sleigh to grandma's.

This is an idealized Thanksgiving of a happy extended family of another century, but it is part of our heritage and as such deserves to be shared with LEP children unfamiliar with our celebrations. I have also used this book, especially the illustrations, to successfully introduce ESL classes to family relationships, holiday foods, winter activities and town vs. country contrasts. Highly recommended.

Non-fiction

Thanksgiving Day by Gail Gibbons (Holiday House, 1983) provides an excellent non-fiction coverage of this holiday, also in picture book format and also highly appropriate for the TP. Her illustrations are not the artistic masterpieces of Turkle or Galdone, with her bright, primary colors lying rather flat and the actions stilted. However, each picture clearly explains the sentence or two of text below. The importance of this cannot be underestimated for LEP students. She traces briefly the holiday's origins and traditions and describes a realistic, modern-day celebration. Although she uses short simple sentences with a predictable noun-verb-object pattern of seldom more than 12 words, the text is not boring because it is chocked full of interesting information.

Thanksgiving combines elements of the universal harvest festival with specifics of our first immigrant experience. As such, it is our most uniquely major U.S. holiday. Nearly every elementary ESL teacher struggles to explain it to her students.

These two books together can help make that task both easier and more enjoyable.

Fairy Tales

Charles Perault's Cinderella is perhaps our best known fairy tale, embodying many concepts: the "rags to riches" dream, the mean step-mother, magical transformation, a benevolent fairy godmother, a handsome young prince and as always in fairy tales, the good, kind and beautiful overcoming, in the end, the bad, mean and ugly. By ten years old, most young Americans have absorbed the Cinderella story into their common knowledge base. We refer to it and build upon it. As newcomers to our culture, LEP students should be introduced to this story, most appropriately in the ESL classes. The story, unlike Hansel and Gretel or some other fairy tales, is quite mature, yet relatively straightforward and uncomplicated. In addition, the story requires a fair amount of dialogue, one of the criterion. The choice then becomes which Cinderella to recommend.

I would first eliminate Cinderella as part of a collection because there is too much text on each page and too few illustrations. I then selected for consideration the Cinderella retold and illustrated by Marcia Brown (Scribners, 1954) and the Cinderella retold and illustrated by Paul Galdone (McGraw-Hill, 1978). The story line of both translations are quite similar, but Brown's is more detailed, using more complex langauge structures, more idiomatic expressions and metaphors.

As an example, compare the texts of the same passage:

> Cinderella slept on a wretched straw pallet in a miserable garret away up on top of the house. Her sisters lay on beds of the latest fashion in fine chambers with inlaid floors and great mirrors in which they could admire themselves from the tops of their silly heads to the bottom of their feet.
>
> The poor girl put up with everything. She dared not complain, even to her father. He would only have scolded her, because-alas!-he was tied hand and foot to his wife's apron strings. (Brown, 1954, p. 3)

> The girl slept up in the attic on a lumpy straw mat while her stepsisters had fine rooms with inlaid floors, soft beds and tall mirrors, in which they could admire themselves head to foot.
>
> She suffered all patiently, not daring to complain to her father, for his new wife ruled him completely. (Galdone, 1978, p. 5-6)

For Brown, that text is 1/2 page, while for Galdone 1 1/2 pages. With less text on each page, the illustrator has more opportunity to divide the story into more illustrations. Furthermore, although both versions contain illustrations on each page, Galdone's version has nine more pages and hence nine more illustrations, plus having the advantage of being larger. Larger-sized books are generally better for classroom use because groups of students can see them more easily.

Artistically, the illustrations themselves are strikingly different. Brown's are soft, with fine-lined drawings and a predominance of warm pastels. Details and background fade together. Galdone's, on the other hand, are strong and dramatic, with a full palette used, including a lot of browns and grays.

Compare, for example, the illustrations of the texts quoted above. Galdone devotes a full page to Cinderella's attic,

painted with somber grays, browns and blues and enough details to visually explain the term "attic" and also to evoke its coldness. Contrasted on the facing page is a highly decorated, bright bed chamber with all the details described in the text carefully depicted. Brown's illustrations, on the other hand, show a fuzzy pink bedroom scene on one page and on the other, a small picture of a forlorn Cinderella, crouched near something, presumably a hearth. Galdone's illustrations, almost by themselves, tell the story, a significant advantage for LEP students.

Because of the simpler text and clearer, more numerous illustrations, I highly recommend Galdone's Cinderella over Brown's.

Legends and Fables

Legends of how things came to be (often referred to as "pourquoi stories") comprise another related genre. They are very age-appropriate for 9-14 year olds, who are beginning to question the world around them. Answers can come from legends of diverse cultures.

The Gift of the Sacred Dog by Paul Goble (Bradbury Press, 1980) spins the fascinating tale of how horses came to the Native Americans of the Great Plains. An adolescent boy, seeking relief for his hungry tribe of buffalo hunters, approaches the Great Spirit, who responds to his prayerful cries with the gift of the sacred dog (i.e. horses).

For many reasons this is an excellent choice for the TP. First, the protagonist is of a similar age, or perhaps even older. Second, the strong colorful artwork is aesthetically exciting visually clear and helpfully detailed. Third, the book introduces LEP students to a positive, historical portrayal of Native Americans, a minority culture with which many recent immigrants are probably unfamiliar. This is important because when Native Americans are taught as a social studies unit in the 4-8th grades, teachers assume an earlier introduction to the topic. Fourth, the language is relatively uncomplicated, with mostly simple or compound sentence patterns and few metaphors or idiomatic expressions. Fifth, the amount of text per page is relatively short, about 6-10 lines, 4-8 sentences, allowing ample room for the visual explanation as well. And finally, this simply is quality children's literature. Why shouldn't these students be exposed to the best?

Users should be aware that this legend does refer to a spiritual power and includes short prayers of petition and thanksgiving, recognizing the Spirit's power in granting these requests. A teacher's decision to choose this book for her class should include a sensitivity to the issues of prayer and religion in her individual school district.

If an ESL class enjoys this legend, one could follow up on the Native American theme with <u>The Girl Who Loved Wild Horses</u>, also by Paul Goble (Bradbury, 1979), which was awarded the 1979 Caldecott Medal. While it is approximately the same level of

language difficulty, text per page and book length, it has a slightly more complex story line, challenging the intermediate learner to a higher level of comprehension. This legend tells of an adolescent girl who so loved wild horses that she ran with them, with a somewhat unexpected but very satisfying ending. It is a masterful blend of animal story, fantasy, mystery and romance. It appeals especially to young adolescent girls whose attraction to horses appears to be an international quality. It is "safer" than The Gift of the Sacred Dog because it contains no religious references. Although the book publishers recommend both of these books for pre-school through 2nd grade (4-7 year olds), I find them both highly appropriate for much older ESL learners because of the age of the protagonists, mature themes and sophisticated art work. Both are highly recommended.

Poetry

Poetry removes the written language one step further from an informal conversational register. It usually adds metaphors, references to past events and extra description. It also uses altered sentence rhythms and patterns and unusual word choices ("literary language"). For all these reasons it is a difficult genre for LEP students. The songs described earlier (pages 7-10) can be used as an introduction to poetry. More traditional poems, however, are best postponed until the intermediate to advanced levels. Nevertheless, the established criteria still apply and selections can be made for this TP.

I have chosen Paul Revere's Ride by Henry W. Longfellow, illustrated by Paul Galdone (Crowell, 1963) as my example of this genre. Longfellow's famous epic poem of American revolutionary courage was originally published over 100 years ago as part of a larger volume, Tales of a Wayside Inn (1863). Galdone's powerful artwork, which not only explains the plot but also conveys its spirit, brings the poem dramatically to life in this picture book edition.

This poem speaks of our North American fight for independence two centuries ago. It is an appropriate choice for the TP because it blends an introduction to American history with a focus on a courageous episode of freedom fighting, something with which many recent political refugees can identify. As units on the American revolution spirally reappear throughout the middle school years, continually building upon previous knowledge, ESL teachers should help their students build up that reservoir of background information.

This poem also exemplifies the challenge of poetic language for this TP, as described on the previous page. The language not withstanding, action predominates over description and Galdone's stunning illustrations help the LEP student to understand the period's events and drama. Highly recommended.

By way of contrast, a far less satisfying edition of the same poem is Paul Revere's Ride illustrated by Nancy Winslow Parker (Greenwillow, 1985). The difference lies in the artwork

and book layout. Winslow's style is flat and lifeless, somewhat reminiscent of Gail Gibbons (see Thanksgiving Day, p. 10). Its cartoon-like effect trivializes Longfellow's poetic mastery. On each page the art and text are divided by a black line and both set within a rectangular box. This adds to the stiltedness of the book's design, reducing further its quintessential dramatic spirit. In its favor, the book does offer a two-page prose introduction, explaining some of the historical background to Revere's ride, a map of the route itself and a glossary defining some geographical and military vocabulary used in the text. As a teacher, I would "borrow" these three textual aids from Parker's version to use with the body of Galdone's edition.

Non-Fiction

To expand awareness of the American revolutionary period for LEP students, ESL teachers should turn to non-fiction. I recommend the biography of Paul Revere by Jean Fritz and illustrated by Margot Tomes (McCann & Goeghegan, 1973). Her biography encompasses his entire life, not just "The Big Ride", painting Revere as an energetic patriot and engaging fellow. It is well-written for the upper-elementary grades, ages 8-12. Introduced as an ESL read-aloud, it could, with teacher assistance, be understood by intermediate level LEP students of that age.

The challenge here is as much comprehension of a "foreign" historical era as it is language and vocabulary. For two reasons

Fritz seems particularly well-suited for that task. First, her inclusion of off-beat facts and unusual details provide specific handlebars for students unfamiliar not only with our history but with our entire culture. Second, Tomes' illustrations on nearly every page help the reader to envision the colonial era. Although I find her neo-primitive style unappealing, questions of artistic style in my criteria are less important than clarity and detail. This she does satisfactorily.

Although fully illustrated, Paul Revere is a step towards longer, more challenging literature for LEP students. Its 41 pages, for example, cannot be realistically completed in one or even two class periods. Despite its longer length, however, it still evenly balances text and illustrations.

It is beyond the scope of this paper to consider in depth books for 9-14 year old LEP students that move further along the spectrum towards more text and less illustrations. I will, however, touch upon two, the first non-fiction and the second, a novel.

The Land I Lost by Huynh Quang Nhuong and illustrated by Vo-Dinh Mai (Harper & Row, 1982) relates a series of true stories about the author's exciting childhood adventures in his Vietnamese village before "The War". His experiences are rich with dramas of exotic animals and cultural customs. This book does for Vietnamese village life what Laura Wilder's Little House series did for American pioneer life. It is an important part of

Vietnam's social history. And, as the Vietnamese become Vietnamese-Americans, their history becomes part of ours as well. This is a book well-worth sharing in mainstream as well as ESL classes for enhancing cross-cultural awareness. Highly recommended.

Novels

In the Year of the Boar and Jackie Robinson by Bette Bao Lord and illustrated by Marc Simont (Harper & Row, 1984) describes the author's own childhood immigrant experiences in Brooklyn, New York. Although the protagonist, Shirley Temple Wong, is only eight, she functions in an older age group. Therefore, the novel stretches upward to the target age. Quite a long novel (169 pages), it can be completed in a month's time if read-aloud a few pages daily. It is an excellent read-aloud because of its fast pace and humor. In addition, it is a real find for ESL classes because it addresses, in a well-written, age-appropriate style, the theme of a young female's cross-cultural adjustment to a contemporary U.S. urban environment, touching upon topics from school to sports to social interaction. Her inclusion of pre-teen colloquial speech used in the numerous, short dialogues lends additional touches of reality to the novel, as well as making it even more accessible to LEP students. Not to be missed!

V. Summary and Conclusion

I set out to prove that there is children's literature appropriate for LEP students in grades 4-8, ages 9-14. This paper has done that by evaluating 12 selections for this target population. These analyses were based on knowledge of the TP and criteria developed for these evaluations. Ten literature recommendations were made based on these analyses. Of course, there are more than ten appropriate books. It is my hope that teachers and librarians will use the suggested criteria to identify these books and to share them with these students.

In conclusion, certain criteria were critical in evaluating the success of the literature selections, most of which were picture books. The most important was the ability of the illustrations to clearly explain the text and to capture its spirit. The second most important was the maturity of the theme matched with the age appropriate protagonists. And the third most important was the language structures and sentence patterns.

As a language teacher I was surprised to discover that language was not the most important criteria in determining a book's appropriateness for the ESL population. Upon reflection, I realized that as teachers we can simplify a difficult structure or even retell an entire story, if necessary, but we cannot create the visual explanation. For this, the illustrations are critical for those under our care who may not yet fully understand what the words mean.

January, 1987

Bibliography

Brand, Oscar. When I First Came to this Land. Illustrated by Doris Burn. New York: Putnam, 1974.

Brown, Marcia. Cinderella. New York: Scribners, 1954.

Child, Lydia Maria. Over the River and Through the Wood. Illustrated by Brinton Turkle. New York: Putnam, 1974.

Fritz, Jean. Paul Revere. Illustrated by Margot Tomes. New York: Coward, McCann & Goeghegan, 1973.

Galdone, Paul. Cinderella. New York: McGraw-Hill, 1978.

Gibbons, Gail. Thanksgiving Day. New York: Holiday House, 1983.

Goble, Paul. Gift of the Sacred Dog. New York: Bradbury, 1979.

Goble, Paul. The Girl Who Loved Wild Horses. New York: Bradbury, 1983.

Longfellow, Henry Wadsworth. Paul Revere's Ride. Illustrated by Paul Galdone. New York: Crowell, 1963.

Longfellow, Henry Wadsworth. Paul Revere's Ride. Illustrated by Nancy Winslow Parker. New York: Greenwillow, 1985.

Lord, Bette Bao. The Year of the Boar and Jackie Robinson. Illustrated by Marc Simont. New York: Harper & Row, 1984.

Nhuong, Huynh Quang. The Land I Lost. Illustrated by Vo-Dinh Mai. New York: Harper & Row, 1982.